TAB

TAB 1   Tab 1

THE VALUE OF AUDIO-VISUAL AIDS IN MODERN EDUCATION

During the past decade, methods of instruction utilizing audio-visual
aids have proven their superiority over lecture-study methods to such an
extent that all effective educational programs involving either subjective or
perceptual-motor instruction now include the use of audio-visual aids.
Based on the accepted fact that 85% of a person's total knowledge is gained
through the medium of his eye, these aids (a) clarify information for
the student, (b) increase his retention of new information, (c) achieve
an immediacy of impression in his mind, (d) clarify the student's perspective
through realistic presentation of fact and circumstance,[1] and (e) telescope
information and shorten the learning period.[2]

Of the several types of audio-visual aids, the motion picture — if
properly produced to meet CIA requirements — would be particularly well
suited to meet the extraordinary requirements of instruction in clandestine
operations. In addition to the regular advantages listed above, training
films could also be expected to provide the following benefits:

1. Psychologically indoctrinate TR(S) students to clandestine work;
   through means of self-identification, modify pre-conceived attitudes
   and subconscious prejudices incompatible with a practical approach
   to the problems of their profession.

2. Provide students with valuable foreknowledge of customs, prejudices,
   ideologies, and general atmospheres of countries abroad; present
   techniques against the actual backgrounds.

3. Present the material accurately and fully, independent of the
   personality and degree of competence of the instructor.

4. Standardize instruction methods, not only among staff personnel,
   but among agent personnel here and abroad.

5. Through no. 4 above, increase the confidence between agent and
   his staff officer.

6. Provide a quick, effective means of indoctrinating various per-
   sonnel in the benefits of security.

---

[1] Instructional Film Research Program Studies, Pennsylvania State College, 1949.

[2] During World War II, Army educators reported that the use of audio-visual
aids in some phases of instruction reduced training time as much as 40%.

7. Through the use of the "close up" and animated diagrams, clarify complex techniques or objects, which cannot be transported or re-created satisfactorily within the limits of a training area, because of their size or nature.

TAB

I. Present Use of Audio-Visual Aids in TR(S)

Well aware of the audio-visual aid potential, TR(S) has supplemented its lecture programs with as many types of aids as its limited time and facilities permit. Models have been constructed, special map blow-ups employed. Wherever practical, graphs and charts are used to emphasize important or difficult points of tradecraft. A series of cartoons has been prepared to illustrate the emotional and intellectual problems faced by junior officers in the field. To illustrate the difficulties of casing, surveillance, and personal meetings, TR(S) assigns problems outside the classroom and exposes students to conditions as similar to the actual situations as conditions permit. To aid the student in learning the mental and emotional make-ups of representative foreigners, TR(S) instructors conduct exercises in interviewing, eliciting, and interrogation of foreign agents and informers, the student playing the part of the case officer, the instructor filling the role of the foreign individual. Lastly, students are given a visual interpretation of agent handling through skits staged by staff members. Using an extemporaneous technique, instructors illustrate the points stressed in lectures on spotting, recruitment and agent-handling.

II. Evaluation of Audio-Visual Aids in TR(S)

The use of such aids has contributed to the efforts of TR(S) to operate as efficiently as possible under existing conditions. The charts and other graphic aids appear to have helped clarify information and to have increased retention to some degree in the students' minds. The field problems and skits presumably have brought certain elements of tradecraft into clearer vision. But in general, the efforts fall seriously short of presenting situations, persons, problems and techniques in a manner that remotely approaches the realistic. In the skits, for example, instructors simulating foreigners, whom they are not, remain in the eyes of the students — simply instructors. Backgrounds which are supposed to be the city of Trieste or the interior of a hunting lodge in the Alps never take imaginative shape. And although most students attempt to exercise their imaginations in the casing and surveillance problems, the environs fail to present the problems of the actual surroundings abroad. In summary, the link to realism — the identification of self with problem — has not been achieved. As a consequence, the visual aid program has realized but a part of the potential generally attributed to a well-rounded audio-visual program.

III. The Use of Films in the Audio-Visual Program

Lacking CIA-produced films, TR(S) has attempted to provide a partial answer to the need for this important audio-visual aid by selecting from outside sources films which contain sections or sequences pertaining to the problems encountered in course work. Some are old Hollywood productions. Others are borrowed from the Army and State

Departments. A few are of foreign origin. Six such films have been integrated into the BOC curriculum. Eight are shown at OC, with five additional motion pictures being made available on a voluntary basis after school hours. These films are often difficult to acquire. Commercial films range from $600 to $1,300 cost per print.

Their effectiveness varies with the amount of pertinent footage contained. Some Hollywood productions have but a few feet of usable tradecraft information; other government training films cover particular phases of material more fully. But none of the information is presented accurately and in full against the particular backgrounds in which TR(S) students will operate abroad.

IV. Evaluation

To illustrate the staff and student reaction to the make-shift film series now being shown, five representative films are listed below, along with excerpts of student comment and staff evaluation. (Staff evaluation of all films shown at TR(S) courses is included in Section IV-B of this Tab).

"A"

Title: "Basic Map Reading" (Produced by the Army)

Staff Evaluation:

Useful, if geographic coordinates were explained. Would be much more effective for our purposes if background were foreign area and principal character were not so dull-witted.

Student Comment:

"The film described the use of grid lines, which we are concerned with only in a secondary way, and ignored geographic coordinates, which we need much help in. Dialogue was slangy and cheap. Annoying to be talked down to."

Title: "Investigative Sound Devices" (Produced by CIC)

Staff Evaluation

Useful, but several of devices shown are now obsolete. A summary showing how to detect installations would have been very useful for TR(S) students. Operation in foreign areas should be covered.

Student Comment:

"Interesting. Introduced us to the problems of "bugging." Would same principles apply abroad? How about current, voltages, etc.?"

Title: "Interrogation of Enemy Airman" (Air Force) Tab 2 - IV - "A"

Staff Evaluation

Good for the Air Force, but pre-
sented under conditions inapplicable
to our problems. Films on inter-
viewing and eliciting badly needed
to supplement course work.

Student Comment:

"Good advice on how to approach
different types of prisoners,
but how often will we be in-
terrogating persons over whom
we can exact such strong con-
trol?"

Title: "Lock Security" (Army)

Staff Evaluation

Unsuitable. A great deal of the
informative element of the film
was negated by absurd lines and
bad acting.

Student Comment:

"The film gave a false impression,
because the actor made lock-
picking appear too easy. Brushed
over the difficult phases. The
comedy element in the film was
corny and offensive."

Title: "Body Search" (OSS)

Staff Evaluation

Good, in illustrating thoroughness
of body search. Fails to go on and
show in a positive and detailed way
how cover succeeds where other
things fail. Film needed on this
subject of cover-protection.

Student Comment:

"Does a good job on selling
the point that one's only
proof against search is proper
cover."

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"B"

Tab 2 - IV - "B"

Staff Evaluation of All Films Now Shown

Title: "House Search"

Evaluation: Techniques fairly well portrayed. Cemetery cache sequence impractical. Film marred by failure of principal character to practice toothpick technique, which the commentator early in film recommended as useful detection device. Time element mishandled in film: impossible to do thorough search in number of hours allotted searchers.

"Shindler Case" (TV Kinescope)

Obviously a show built for entertainment of TV audiences. Over-dramatized, but provocation technique fairly well presented. Handicapped by dated quality: case took place in 1910. Sound devices ludicrously old-fashioned.

"Surveillance"

Helpful, but somewhat inapplicable because action is laid in an American city. Skimmed over problems that members of a team face in keeping in touch with one another.

"Under Cover"

An OSS picture illustrating the proper and improper use of cover in clandestine operations. It is based on a wartime situation and shows the training, building of a cover legend, and the missions of the good and bad agent. The film is hurt by the fact that the good agent is so perfect and the bad does everything in the worst possible fashion. The contrast is too great and the characters are too overdrawn to be believable. It is useful for the present, but ▓▓▓▓▓ could stand replacing by a more documentary-type approach film which does not have such a caricaturized dramatic quality.

"The Conspirator"

The drawing card for this picture is Elizabeth Taylor and Robert Taylor. The story is laid in England and tells how a British officer works for the Red Army Intelligence and gives away secrets, marries an unwitting girl who later becomes suspicious of her husband, his attempt to kill her on orders of the MGB, and his final cutting off from the

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Tab 2 - II - T

net and death before capture by MI5. Though over dramatized, it shows
personal meetings, the signal for the meeting, safety and recognition
signals, secret writing, and the psychological pressure on a spy when
he marries and his wife interferes with his work. If the particular
scenes illustrating tradecraft could be cut out of the main body of
the picture, it would be more helpful than at present, though as a
supplementary film it is useful now.

"Red Meadows"

This is a Danish picture, shot and lit in the middle European
manner. It shows the operating of an underground net in wartime, how
a member works for the Gestapo and rolls up some of the net, the im-
prisonment, torture and escape of the hero. The tradecraft usefulness
of this picture is almost nil.

"Above Suspicion"

This is the Hollywood version of Helen MacInnes' first book and
shows how the British use a college professor and his wife to go on
a mission to Hitlerite Germany. The main point of this picture is the
recognition and danger signals, personal meetings, use of really un-
witting people. Selected scenes could be cut which would be useful and
yet not be overburdened with the dramatic falsity of the chase scenes.

"13 Rue Madeleine"

One of Louis de Rochemont's spy epics — shows the training, briefing,
mission during war of an OSS mission. Very dramatic, but in spots un-
believable. Parts of the training are useful, but for our purposes
should be more detailed for the maximum training value. Scenes showing
that ruthlessness and suspicion are parts of the business might be re-
tained. The emphasis on dramatics hurts the training possibilities of
such of the film.

"Desert Fox"

The opening sequence depicting the Keyes raid on Rommel's HQ is
useful to R people. Selected scenes showing the recruitment of Rommel
and the attempted recruitment of Von Runstdt are useful, the rest of
the film is not applicable to TR(S) training needs.

"Red Menace"

One of Republic's worst pictures. Save for the first reel of 15 to
20 minutes where we see the spotting, selection, recruiting, subversion,
coercion, provocation, motivation and testing, the picture is valueless.

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"Five Fingers"   <u>Tab 2 - IV - "B"</u>

This again is a dramatized version of what really happened. Even
with this drawback there is supplemental usefulness in this film. Trade-
craft includes possible provocation, testing, safehouse, surveillance,
document photography, a hint of CE work, personal meeting, and
almost how an agent runs a case officer - in this case Moyzisch of the
Abwehr.

"I Was a Communist for the FBI"

A film on a penetration agent. Shows how the FBI handles a pene-
tration of a Communist cell. For illustrating the psychological pressures
on such a agent, how to keep up a cover, some technical aids, how not
to handle an agent, this film has some usefulness. It is not a good
training film, but serves a supplemental purpose.

"The Iron Curtain"

This film tells the story of the Gouzenko case in Canada. There
are several bits of tradecraft that are useful: spotting, building a
cover legend, testing, control, selection, subversion and recruitment
of an agent, dramatic personal meetings, coercion, Soviet methods.

"Raymond Schindler"

Forty minute TV film illustrating provocation and psychological
coercion. CE staff says that this is a very useful film.

"13th Letter"

This film illustrates the effectiveness of poison pen psychological
warfare and its detection. It is not very useful to our training.

"Next of Kin"

British picture on the offensive and defensive aspects of security.
Though based on the last war, it illustrates organization and management
of a clandestine operation, various types of agent operations, cover,
comms (various types), signals, meetings, procurement of information,
and compartmentation.

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"School for Danger"   **Tab 2 - IX - "B"**

Another British picture showing the workings of a wartime underground
operation. It skims over the selection, recruitment and training phases,
then goes into the mission itself with parts on air support, starting
a net and other subjects. The ending is very Hollywoodish. This is
a useful film for supplemental showing, and selected subjects could
be taken from the picture and recut.

"One of Our Aircraft is Missing"

Another British film showing how to escape and exfiltrate from
an occupied area. It has a general usefulness, but is not as good,
say as "Fight for heavy water" or "Manhunt."

"Frogmen"

Dramatic presentation of UDT missions. Underwater scouting and
demolition operations are only things that are of interest to us and
then for Maritime training only.

"Fight for Heavy Water"

For M training, shows reenactment using original personnel of
an operation of the last war against a heavy water plant in Norway.
Shows sabotage, E&E, etc.

"Battle of the Rails"

Portrays French resistance against Nazi control of railroad network.
Shows good and bad sabotage attempts, ineffective guerrilla attack.
Dated, but fairly effective for background information.

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"C"

Tab 2 - IV - "C"

STATISTICAL SUMMARY: STUDENT FILM QUESTIONNAIRE

(Note: The following information is based upon questionnaires
distributed to 82 students in the Operations Course
after viewing the film "School for Danger," which is consider-
ed relatively as one of the more effective motion
pictures now shown.   Special attention is invited to
answers nos. 5-8, 11, and 12, which list the short-
comings of the film from the student's point of view.)

NAME OF FILM: School For Danger

1. Which particular section of this film made the deepest impression
upon you? (Consider only those sequences related to clandestine
operations.)
    72 Answers

Training sequences	38%
Communication	14%
Support	14%
The paradrop	7%
15 Others	27%

2. If it were possible to re-run sections of this film, are there any
parts you would like to re-view?
    85 Answers

    NO (62%)
    YES (38%) If so, identify and give reasons.
    23 Answers

Training sequences	72%
Support	17%
Would like to see whole picture again	13%
7 Others	31%

3. As you watched the film, how much of the time were you conscious
that you were looking at a motion picture?
    80 Answers

Very little of the time	19%
About half the time	40%
Most of the time	49%
All the time	1%

4. Did the film confirm or illustrate any operational techniques
covered in lectures here at school?
    81 Answers
    NO (0%)
    YES (100%) If so, which techniques?
    29 techniques mentioned

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Cover	18%
Commo	8%
Casing	6%
Safehouses	6%
Documentation	5%
24 Others	57%

5. Did any action in the film contradict techniques taught in the course?

   81 Answers
   NO (13%)
   YES (87%) If so, note briefly:

Poor Compartmentation	50%
Poor Security	22%
No recruitment	14%
4 Others	14%

6. Did you detect any operational oversights or errors of omission in the film?

   79 Answers
   NO (21%)
   YES (79%) If so, list:

Lack of cover	18%
Lack of documentation	7%
Unrealistic CE	7%
No alternate commo	7%
No recruiting techniques	7%
14 Others	54%

7. Did you notice any errors in judgment on the part of the characters?

   78 Answers
   NO (22%)
   YES (78%) If so, list:

Radio operator failed to move	18%
Inadequate casing	14%
12 Others	68%

8. Did you observe any security violations in the actions of the characters?

   80 Answers
   NO (15%)
   YES (85%) If so, list:

Poor compartmentation	24%
Radio not moved	11%
Whole town witting	10%
Airmen unconcealed	10%
Use of English	7%
No cover	5%
17 Others	33%

IV - "C"

9. If you were assigned the job of editing this film, would you leave it intact? (54%) Would you cut it? (46%) If so, list the sections that you would eliminate:

    <u>77 Answers</u>

Plane pushing sequence	86%
3 Others	14%

10. In your opinion, what percentage of the total footage of the film was:

    <u>75 Answers</u>

<u>Wholly unrelated</u> to CIA ops and therefore <u>useless</u>

44 persons said	0%
11 persons said	5%
14 persons said	10%
2 persons said	15%
2 persons said	20%
1 person said	30%
1 person said	60%

Partially related to CIA ops

30 persons said	0%
3 persons said	5%
4 persons said	10%
6 persons said	15%
7 persons said	20%
6 persons said	25%
5 persons said	30%
2 persons said	40%
3 persons said	50%
1 person said	60%
1 person said	70%
1 person said	85%
1 person said	90%

Applicable to CIA ops

1 person said	0%
1 person said	5%
1 person said	10%
1 person said	15%
1 person said	20%
4 persons said	40%
3 persons said	50%
1 person said	55%
4 persons said	60%
1 person said	65%
3 persons said	70%
11 persons said	75%
8 persons said	80%
2 persons said	85%
8 persons said	90%

2 persons said   95%
18 Persons said   100%

11. Did you consider the area background in the film satisfactory
    for CIA purposes? (71.8%) Unsatisfactory? (28.2%) List reasons
    for your answers:

    <u>78 Answers</u>
          Satisfactory (71.8%)
    No reason given   41%
    Locale of the film authentic   23%
    Area may be scene of future ops 14%
    Same problems applicable else-
       where   12%
    3 Other   10%

          Unsatisfactory (28.2%)
    No reason   6%
    More area detail needed   62%
    Should be laid in Iron curtain country   17%
    No local security regulations shown   2%
    More details on customs needed   9%
    2 Other   4%

12. This film, like all films, was written to meet the demands of
    a specific audience. Would you say that the intellectual level
    of the film's audience:

    <u>82 Answers</u>
                    Falls far below your own intellectual level? (5%)
                    Falls a little below yours?   (46%)
                    Roughly parallels yours?   (42%)
                    Exceeds yours?   (2%)
                    No comment   (5%)

13. Comment briefly on the following points about the film:
    <u>82 Answers</u>
         a. Quality of acting
                    Good   52%
                    Fair   27%
                    Poor   21%
         b. What was the film trying to prove? Did it carry its
            point? Was the point worth making in the first place?
                    NO (4%)
                    YES (46%)
                            Minor defects   14%
                            Indefinite   32%
                            No answer   2%
         c. (If not already covered) What were the film's outstanding
            weaknesses?

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-12   <u>Tab 2 - IV - "C"</u>

Hollywood ending	16%	No comment	17%
Telescoping of material	6%	Poor cover	4%
Not enough area background	2%	Bad acting	3%
Looked too easy	11%	French distracting	1%
Not enough operational detail	40%		

14. Analyze briefly, the basic motives that activate the principal character in the film. Compare or contrast them to your own.
    <u>74 Answers</u>

Ideological	48%
Adventure	24%
Military Obligation	19%
2 Others	9%

    45% of students said motives similar to own; 55% refused comment

15. (To be answered only if film is critiqued.) Do you think that the discussion of this film was of benefit to you?
    <u>20 Answers</u>
    NO (5%)
    YES (95%) Give brief reasons for your answer.

Brought up points missed	48%
Brought about more critical discussion	23%
Student exchange of ideas	7%
12 Others	17%

See Section "D" of this Tab for a sample of the questionnaire distributed to 82 students to obtain information summarized in foregoing Section IV - "C", (Statistical Summary: Student Film Questionnaire)

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STUDENT FILM QUESTIONNAIRE

NAME OF FILM:

_____

1. Which particular section of this film made the deepest impression upon you? (Consider only those sequences related to clandestine operations.)

2. If it were possible to re-run sections of this film, are there any parts you would like to re-view?

        NO (   )
        YES (   )   If so, identify and give reasons.

3. As you watched the film, how much of the time were you conscious that you were looking at a motion picture?

        Very little of the time   (   )
        About half the time   (   )
        Most of the time   (   )

4. Did the film confirm or illustrate any operational techniques covered in lectures here at school?

        NO (   )
        YES (   )   If so, which techniques?

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"D"   SECURITY INFORMATION

5. Did any action in the film contradict techniques taught in the course?
     NO   ( )
     YES ( )   If so, note briefly:

6. Did you detect any operational oversights or errors of omission in the film?
     NO   ( )
     YES ( )   If so, list:

7. Did you notice any errors in judgment on the part of the character?
     NO   ( )
     YES ( )   If so, list:

8. Did you observe any security violations in the actions of the characters?
     NO   ( )
     YES ( )   If so, list:

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9. If you were assigned the job of editing this film, would you leave it intact? (   ) Would you cut it? (   ) If so, list the sections that you would eliminate:

10. In your opinion, what percentage of the total footage of the film was:

Wholly unrelated to CIA ops and therefore useless ....%
Informative, but only partially related to CIA ops ....%
Applicable to CIA ops...................................%

11. Did you consider the area background in the film satisfactory for CIA purposes? (   ) Unsatisfactory? (   ) List reasons for your answer:

12. This film, like all films, was written to meet the demands of a specific audience. Would you say that the intellectual level of the film's audience:

Falls far below your own intellectual level? (   )
Falls a little below yours? (   )
Roughly parallels yours? (   )
Exceeds yours? (   )

13. Comment briefly on the following points about the film:

a. Quality of acting

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b. What was the film trying to prove? Did it carry its point? Was the point worth making in the first place?

c. (If not already covered) What were the film's outstanding weaknesses?

14. Analyze briefly, the basic motives that activate the principal character in the film. Compare or contrast them to your own.

15. (To be answered only if film is critiqued.) Do you think that the discussion of this film was of benefit to you?

NO ( )
YES ( ) Give brief reasons for your answer.

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TAB 3   Tab 3

TR(S) PERSONNEL WITH FILM, AUDIO-VISUAL, AND OPERATIONAL EXPERIENCE

There is at present on the OTR Staff a former director for The March of Time, who is capable of establishing a film unit of the type described in Tab 6 and of directing the films to meet OTR's immediate requirements. There is also on the OTR Staff an experienced film writer, who has supplemented his motion picture background with training in audio-visual methods and with college teaching involving aids. Both director and writer have completed operational CIA training. Another trained officer, with limited March of Time experience, is available to serve as an assistant director. A fourth staff officer, with a master's degree nearly completed in audio-visual methods at New York University, has acted in educational films and should prove effective as a combination audio-visual advisor and script clerk.

In addition to this personnel, OTR has on its TAB staff persons who are presently integrating such audio-visual aids as models, maps, etc., into existing curricula and are adequately trained to analyze motion picture needs and recommend the most effective means of adapting their use to present or future courses.

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Technical personnel, (such as the cameraman, sound engineer, film editor, etc.), who will be hired on the outside, will not only meet the requirements of full security clearance but also will be carefully selected from the most competent and talented representatives of their respective crafts.

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TAB 4

CIA MOTION PICTURE FACILITIES

Within the Agency there are three Divisions whose activities involve handling of motion pictures and the developing and printing of film. These are (1) Political and Psychological Warfare Staff, Plans and Programs Division, (2) Graphics Register of OCD, and (3) the Reproduction Division.

(1) PP/PP from time to time arranges for the production of films for public consumption on a wholly contractual commercial basis, operating through cutouts to preserve the anonymity of the Agency and the U. S. Government. It would be impossible to use these facilities for the production of Agency training films without compromising CIA by revealing the operational concepts and methods of the Agency.

(2) Graphics Register of OCD is charged with the collection of photographs and motion pictures. It has acquired the governmental and commercial films now being shown in conjunction with OTR courses, but it possesses no production equipment and hence offers nothing in laboratory or sound facilities.

(3) The Reproduction Division handles film reproduction for the entire Agency, which includes the development and printing of still photographs as well as of microfilm. The burden of microfilm reproduction at present is so great that Reproduction is unable to keep consistently abreast of its existing work-load. The task of developing and printing the daily footage of a motion picture unit working on full schedule would lie wholly beyond Reproduction's present capabilities. Also, the Division is not equipped to transfer or re-record sound, or to process the new low-cost Eastman 35 mm. color stock, which is recommended for certain air support subjects. (See Tab 6).

It is concluded that no adequate motion picture production facilities exist at the present within the Agency. Due to the considerable cost of establishment, (See Tab 5) it would appear more practical to follow the recommendation in Tab 6 until the quantity of film production might eventually justify the procurement of adequate laboratory and sound transference and re-recording facilities.

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TAB 5   Tab 5 - 1

I - SURVEY OF GOVERNMENTAL FILM PRODUCING FACILITIES

II - METHODS EMPLOYING CIA-OWNED FACILITIES

I

Various types of film production facilities are possessed by five
different government agencies: (1) Army, (2) Navy, (3) Air Force, (4) Agriculture, and (5) State.

(1) **State:** Like the Plans and Programs Division in CIA, State Department contracts with commercial production companies to produce the
bulk of its motion pictures released for public consumption here and abroad.
To process certain film footages, State has established limited production
facilities, which are adequate for their special needs but would not be
capable of providing satisfactory service to an outside film unit engaged
in an undertaking of the type scheduled in Tab 6. At this writing, State's
facilities do not include equipment for animation or equipment necessary
for processing Eastman 35mm. color stock.

(2) **Agriculture:** These developing and printing facilities, loaned
during World War II to OSS and in 1949 returned to Agriculture, include
neither animation equipment nor provisions for developing 35mm. color.
No facilities for sound-transference or re-recording exist. The task
of refurbishing this equipment to meet demands of an OTR film unit --
provided Agriculture could be prevailed upon to relinquish the existing
laboratory -- would involve a considerable outlay of money and would delay
the film program a year.

(3) **Army, Navy, Air Force:** These three departments possess various
facilities which could answer the technical needs of an OTR film unit,
including shooting equipment and personnel, as well as fully-staffed
laboratory and sound studios. Although none of these facilities are
equipped to process Eastman 35mm. color at this writing, it is presumed
that installations will be considered by one or more of the Services
within a year.

Following are reasons favoring consideration of using Army, Navy, or
Air Force facilities:

1. Shooting equipment (cameras, etc.) can be drawn from the Services
on priority, saving the cost of renting equipment while purchases
are arriving through commercial channels.

2. Laboratory and sound technicians will be Service personnel and
will not demand union wages.

3. Taxes on equipment and raw stock will be avoided, with savings
resulting.

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Tab 5 - I

Reasons against:

1. Experience has shown that external security in military motion picture activities is usually good, but internal security falls far short of CIA standards. Not only do personnel of different military units "swap" information within their organization, but those persons qualified to handle "secret" material are not subjected to the thorough investigation that CIA considers necessary in clearing personnel.

2. Experience has also shown that the normal demands upon military production facilities prohibit them from providing anything approaching professional-type service to outside activities.[1] At present the Army Signal Corps' sound facilities at Astoria are overtaxed to the extent that no order from other governmental activities for re-recording or sound transference are given consideration. The Navy's laboratories of Anacostia (at last report processing between 1,000,000 and 3,000,000 feet weekly) are operating on double shifts to meet current requirements and prefer to provide only sporadic service to outside agencies. The Air Force facilities, now only in formative state, are located in Ohio and are principally equipped to handle a special type of film perfected for air operational use.

3. If using military facilities, CIA should be prepared to accommodate in its production crew certain personnel who are considered the most expendable by the parent Service. Although the calibre of some military technicians approaches that of the craftsman in the competitive commercial field, CIA would probably come second in demanding their services.[2] As a result, the high quality sought by OTR in films might be impossible to achieve.

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[1] While producing a Navy film during the war, one of the members of OTR's staff spent five weeks accomplishing a job that normally required only two weeks, because he was forced to use an Air Force laboratory and editing and re-recording equipment. This delay, which would be ruinous to schedules such as those projected in Tab 6, was not occasioned through service jealousies or difficulties in personal relationship; the Air Force simply had first call on the facilities, and guests stood by — for hours, or days at a time — while special demands from the Command received priority attention.

[2] Liaison Control recently stated that the former priority given by the various Services to CIA requests no longer exist in appreciable degree.

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4. If experience is a guide, there will be a rush to use new de-
    veloping equipment for Eastman low-cost color stock, when and
    if the equipment is installed by the Services. OTR, an outside
    user, will be forced to choose between certain delay if its plans
    for using color are followed, or a return to black and white film,
    which will be much less effective in portraying special phases of
    OTR's air support operation.   25X1

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TAB 6   Tab 6 - II

SECTION II

STAGES IN FILM PRODUCTION

1. Script Stage

   a. Treatment:

      Prepared by the script writer for approval by producer and
      client. Summarizes film story and describes the type of
      approach to be used in handling material.

   b. Draft Scripts:

      Prepared by the writer and director and approved by the
      producer. Develops story line into scenes with dialogue.

   c. Shooting Script:

      Final form of the picture. Contains complete action,
      dialogue, and commentary of all major and transitional
      scenes, as well as camera instructions, lighting notes,
      music cues, sound effects, time and location of scene,
      and film editing directions (fades, wipes, dissolves, etc.).
      The Shooting Script is the product of the writer, director,
      film editor, cameraman and other technicians working under
      the producer as a single team. Once approved by the client,
      the Shooting Script is followed literally by the crew, unless
      director finds revision necessary on location.

2. Pre-Shooting Stage

   a. Casing:

      Investigation and selection of sites by director, assistant
      director and cameraman.

   b. Casting:

      Interviewing, auditioning, selection of acting personnel.

   c. Scheduling:

      Assistant director, under the supervision of director,
      breaks down "shooting script" into sections which share
      same location or other feature that makes simultaneous
      shooting possible. Assistant director draws up time
      schedules giving date, time and place for filming of all

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scenes, time allowed for shooting each, time-costs, and
incidental expenses including travel, billeting, etc.
These schedules give director and assistant a running
account of the time and money allotted for production.
Assistant director also draws up daily schedules and
call sheets which list the number of actors involved,
the number of days to work, clothes and changes, re-
proting time, and other specific instructions.

3. The Shooting Stage

   a. Travel to the Location:

      Motion picture equipment moved to location. Crew bil-
      leted at hotel or other convenient quarters.

   b. Production:

      Crucial stage of film making. Scenes reopeographed, dialogue and
      certain sound effects recorded. It is in this phase that
      the time and effort spent on careful preparations by all
      members of the unit pay off in the saving of time and money.

   c. Developing and Printing:

      Exposed film shpped to home office for developing and
      printing at laboratory (one day for black & white stock,
      two days for color). Unsatisfactory "takes" detected by
      producer and film editor. Instructions for re-makes go
      out immediately to the director in the field.

   d. Sound Transfer:

      Sound and dialogue, recorded on magnetic tape on location,
      transferred in sound studio to film, processed for editing.

4. The Editing Stage

   a. Editing:

      Cutting of picture, completion of sound effects, re-
      cording of dialogue tracks. First version called "rough
      cut," usually shown to client for approval or minor changes.
      Film trimed to length and music and other sound tracks
      added, mixed, re-recorded and combined with the pciture neg-
      ative, the two being printed on new strip of film to make
      the "release print."

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Tab 6 - II

From this brief description, it is obvious that teamwork
is essential in film production. Any rupture in communications or break in the close relationship of personnel
will result in more difficult production, complicated and
lengthened by inevitable misunderstandings and misconceptions. Such conditions usually res lt in a pciture that costs
more and lacks the flow and polish of a top-quality film.

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TAB 7

MOTION PICTURES FOR CIA TRAINING

Although motion pictures would lend themselves with particular
effectiveness to a wide range of Agency uses, OTR's need for film
production is the most immediate and explicit. These needs are felt
particularly in TR(S), which has attempted to solve its problem by
using films from outside sources. (See Tab 2). TR(G), which is
now in the process of formulating new programs and curricula, has
expressed need for training films, but does not require immediate
production.

1. **Film Needs of TR(S)**

    A. **Basic Operations Technique Series:**

        A critical need for training films is felt in the following
    subjects:

        Agent selection, recruitment, handling, termination and
            disposal
        Agent communications
        Danger, recognition and safety signals
        Debriefing and briefing
        Eliciting, interviewing, interrogation, cross examination
        Investigative sound devices
        Surveillance
        Theory and practice of Communism
        Psychological indoctrination to clandestine operations
        Map reading
        Cover
        Indoctrination to specific Areas, showing geographical
            characteristics, industry, customs, dress, attitudes,
            and ways of life in cities and towns
        Means of avoiding attention of foreign police

    Films on several of the above subjects are also needed for agent
training. Such a series could be quickly and economically prepared by
editing the original films produced for TR(S) students and substituting
foreign-language sound tracks.

    B. **Advanced Clandestine Ops Series:**

        Films which develop and expand the principles taught in the
    Basic Operation Technique Series (see above) could be put to
    use in advanced courses. At the present time, film supplemen-
    tation would be effective in the following subjects:

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I & S already have expressed the wish that an orientation film tailored specifically for CIA newcomers be substituted for the State Department film now being used.

4. **Additional Uses of Film Unit's Services:**

Area films (plus cut footage which would be preserved, labeled and filed) could be used by PPW to orient personnel to various localities and to serve as a check against background literature, stills, and verbal reports regarding certain areas. The sound track of the film — an actual recording taken on the ground — could likewise provide an authentic record of local voices, accents, mannerisms, attitudes, local music culture and other auditory in-

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